

Citadel 

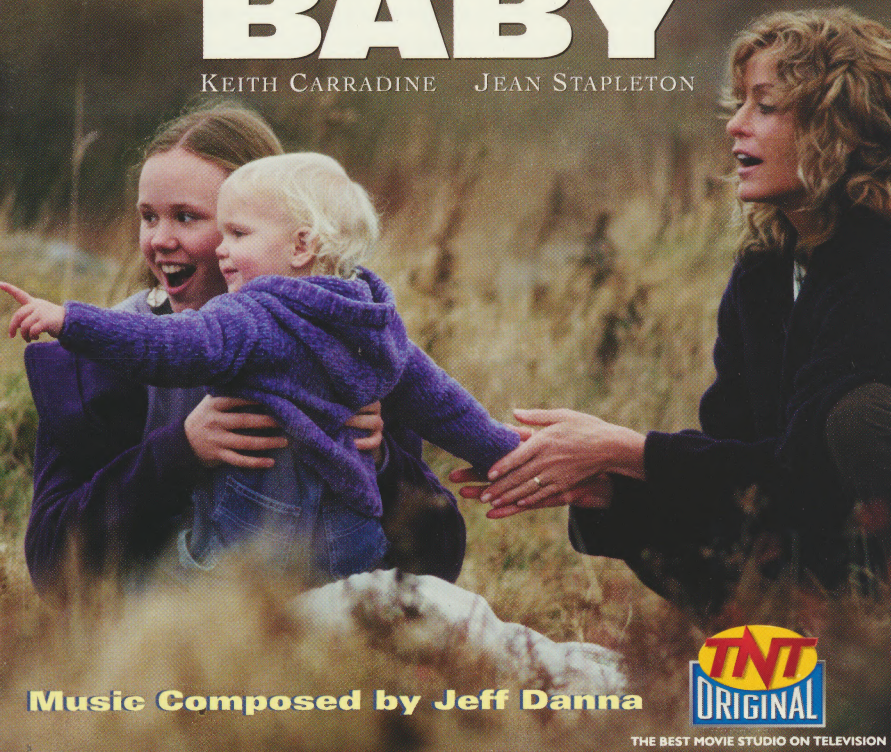
ORIGINAL MOTION PICTURE SOUNDTRACK

STC 77131

FARRAH FAWCETT

BABY

KEITH CARRADINE JEAN STAPLETON



Music Composed by Jeff Danna

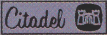


THE BEST MOVIE STUDIO ON TELEVISION

STC 77131



BABY • ORIGINAL MOTION PICTURE SOUNDTRACK
MUSIC COMPOSED BY JEFF DANNA



ORIGINAL MOTION PICTURE SOUNDTRACK

STC 77131
24 Bit Digital Transfer
OF AN ORIGINAL
16-BIT RECORDING
DDD

BABY

TNT PRESENTS A TRILLIUM/SARABANDE PRODUCTION FARRAH FAWCETT "BABY" KEITH CARRADINE ALISON PILL VINCENT BERRY
 ANN DOWD SEBASTIAN ROCHE AND JEAN STAPLETON CASTING BY JUDITH HOLSTRA, C.S.A. MUSIC BY JEFF DANNA EDITOR MELISSA KENT
 COSTUME DESIGNER BOBBY WOJEWODSKI PRODUCTION DESIGNER STEPHEN McCABE DIRECTOR OF PHOTOGRAPHY RON GARCIA, A.S.C. EXECUTIVE PRODUCERS PATRICIA MacLACHLAN BETH NATHANSON
 PRODUCED BY CYRUS YAVNEH EXECUTIVE PRODUCERS DAVID MANSON GLENN CLOSE TELEPLAY BY DAVID MANSON AND KERRY KENNEDY AND PATRICIA MacLACHLAN
 BASED UPON THE BOOK BY PATRICIA MacLACHLAN SCREENPLAY BY ROBERT ALLAN ACKERMAN

tnt.turner.com

- | | | | |
|-------------------|------|---------------------------|------|
| 1. BABY | 1:57 | 10. SUMMER'S END | 1:41 |
| 2. SPRING | 4:35 | 11. HE WAS YOUR BROTHER | 2:06 |
| 3. DANCE | 2:37 | 12. NOVEMBER MOON / | |
| 4. THE LAST FERRY | 2:53 | THE LETTER | 5:31 |
| 5. DREAMING | 1:07 | 13. WINTER | 1:42 |
| 6. THANKSGIVING | 1:36 | 14. FIRST SNOWFALL | 3:13 |
| 7. SOPHIE | 2:20 | 15. SHE WALKS IN BEAUTY | 2:56 |
| 8. SEAHORSE | 1:32 | 16. MARE'S TAILS | 2:26 |
| 9. WILLIAM | 1:23 | 17. THE WISE & THE LOVELY | 2:33 |

TT: 43:54

Produced for Citadel by Jeff Danna. Associate CD Producers: Tom Null and Alain Silver.
 Mastered by Brian Gardner at Bernie Grundman, Hollywood, CA. Special thanks to the staff at TNT.
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A Note From the Director

I wanted the score for *Baby* to address two of the questions that have eternally haunted us: where does life come from and where do we go when we die? Seen through the eyes of a twelve year old child, the film is in some way a meditation on the themes that spring from these questions. Without sounding "new agey", I wanted the music to have its origins in the spiritual mysticism of a young person's first attempt at grappling with these issues. It was also necessary that the music reflect the specialness of the physical surroundings - an isolated island off the coast of New England where the forces of nature strongly influence the lives of the characters. In discussions with the composer, Jeff Danna, on how to achieve what I was looking for, the answer he arrived at was the use of a blend of contemporary and ancient instruments. The result is a highly emotional melodic score that is at once evocative of a particular time and place, as well as being haunting and deeply moving. My congratulations to Jeff for providing our film with one of its strongest and most memorable elements.

Robert Ackerman

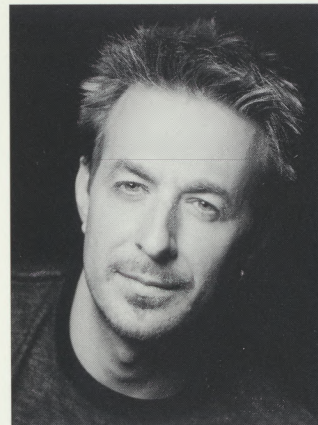
Our primary challenge in first selecting and then guiding a composer on *Baby* was to find a musical vocabulary and palette that was emotionally fulfilling without being manipulative or excessively sentimental. Because the subject matter of the film dealt with a family's turbulent response to the loss of a child, the potential for bathos was limitless. Of equal import was supporting the spare yet elegiac style of the film. The relationship of the natural world to the life of this family as it undergoes death, birth, and renewal, and the use of memory in the film demanded a musical language that was both evocative and simple.

In his earlier scores, Jeff Danna had evinced a sensitivity and an originality that compelled us. He utilized unusual folk instruments without becoming insularity ethnic. Yet he also wrote orchestrally, eschewing the insistent neo-romanticism that has become so vogueish today. Like Thomas Newman or Mark Isham, there's a striking, idiosyncratic minimalism in Jeff's work which allows the listener to experience the film without a lot of musical footnotes.

As we worked on the film together, it became apparent that the use of folk instruments would help to mitigate the possibility of sentimentality and create a sense of mystery. Yet it was equally important that the texture of the score not turn Gaelic. While we wanted a sense of otherness - a feeling that the island the story unfolds on has a metaphoric power - the film was still about an American family living off the east coast of Rhode Island, not Galway. However, it also became evident that a small ensemble would need to be supported by a larger string orchestra in order to supply the richness of tonal variety that could describe that changing emotional and geographical landscape. And our palette was created.

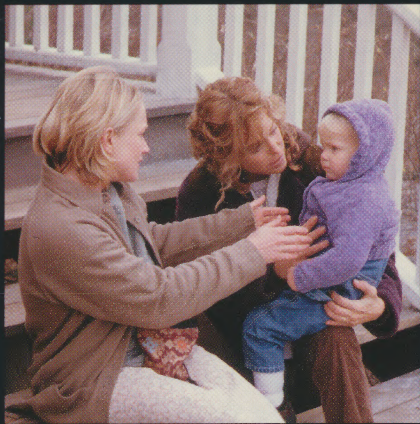
We always intuited that music would play a singular role in creating mood, setting tone, and defining the audience's emotional experience of *Baby*. Until we heard Jeff's score, we didn't realize to what degree.

David Mason - Executive Producer



JEFF DANNA

SCORE COMPOSED & PRODUCED BY JEFF DANNA
RECORDED BY BRAD HAEHNEL & MICHAEL ROSS
AT TOO MUCH SUN, SOUND CHAMBER & CAN-AM STUDIOS.
MIXED BY BRAD HAEHNEL AT CAN-AM STUDIOS
ORCHESTRATIONS BY ANDREW LOCKINGTON
MUSIC EDITOR: JEFF CHARBONNEAU
JOHN DOAN: HARP GUITAR
RUSS MILLER: PERCUSSION
CHERYL ANN FULTON: HARP
SHIRA KAMMEN: VIELLE
GLEN HOLMEN: BASS MANDOLIN, UPRIGHT BASS
JOE PORCARO: GAMELAN, FLAPAMBA
SUZANNE TENG: FLUTES, RECORDERS
CHAS SMITH: STEEL GUITAR
ANDREW LOCKINGTON: HARMONIUM
BRICE MARTIN: RECORDER
JEFF DANNA: GUITAR, KEYBOARDS
THANK YOU: ROBERT ACKERMAN, DAVID MANSON, ROBERT MESSINGER
AND VANESSA HAYES.
REPRESENTATION: BLUE FOCUS MANAGEMENT



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